

FULL CONDUCTOR SCORE

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AN ENGLISH TRIPTYCH

JOSEPH PAPPAS

CTS

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AN ENGLISH TRIPTYCH

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Instrumentation

Conductor Score.....	1
Piccolo.....	1
Flute.....	10
Oboe.....	2
Clarinet in B \flat 1.....	6
Clarinet in B \flat 2.....	6
Bass Clarinet.....	2
Bassoon.....	2
Alto Saxophone.....	6
Tenor Saxophone.....	2
Baritone Saxophone.....	2
Trumpet in B \flat 1.....	5
Trumpet in B \flat 2.....	5
Horn in F.....	4
Trombone 1.....	3
Trombone 2.....	3
Euphonium.....	2
Euphonium TC.....	2
Tuba.....	4
Timpani.....	1
Mallet Percussion: Xylophone, Bells.....	2
Percussion 1: Snare Drum, Bass Drum.....	3
Percussion 2: Crash Cymbals, Suspended Cymbal.....	2
Percussion 3: Tambourine, Tom or Side Drum.....	2

Program Notes

An English Triptych is a collection of English folk songs from regions where Doug Smelser, director of the Herculaneum band has visited.

The first folk song m. 5 is "Constant Billy." A Morris Dance (6/8 and duple versions), the tune appears to be a close variant of a Scots tune called "Cia Mar Is Urra Sinn Fuirreach O'n Dram" (translated to "How Shall We Abstain from Whiskey?"). That melody was written in the early 18th century by John MacMurdo of Kintail; it was published in Scotland, where it was thought to have been Irish in origin. Captain Simon Frazer later pointed out its true origins in his late 18th century publication *Airs and Melodies Peculiar to the Highlands of Scotland*. The tune was very popular throughout England and became a morris standard, being set to a variety of dances. Cotswold morris versions are numerous and come from the areas of Adderbury, Bampton, Bidford, Bucknell, Eynsham, Field Town (Leafield), Headington, Ilmington, Longborough, Oddington, Sherborne and Wheatley.

The second song at m. 40, set as a ballad, is "Over the Hills and Far Away." It is a traditional English song, dating back to at least the late 17th century. One version was published in Thomas D'Urfey's *Wit and Mirth, or Pills to Purge Melancholy*; a very different one appeared in George Farquhar's 1706 play *The Recruiting Officer*. A version also appears in John Gay's *The Beggar's Opera* of 1728. The words have changed over the years and only consistent element in early versions is the title line and the tune. D'Urfey's and Gay's versions both refer to lovers, while Farquhar's version refers to fleeing overseas to join the army.

The final folk song found at m. 123 is "The Rambling Sailor." Of broadside origin, the song deals with the free and easy dealings of the sailor Young Johnson, an attitude popularly supposed to be typical of sailors and soldiers. In 1818, perhaps capitalizing on the wave of popularity enjoyed by British tars in the years following Trafalgar, the ballad-sheet printer James Catnach (father of the more famous Jemmy) published an altered version of the song, with the soldier now become a sailor. The song's unbuttoned text seems to have worried the folk song collectors. The song has several tunes, nearly all of them in the Mixolydian mode.

Performance Suggestions

Even though the tunes were English flavor, many had roots in other nearby territories such as Ireland and Scotland. There are stylistic elements of both areas such as drones, bagpipes, fife and drum. All references to these instruments should be kept in that style. The faster melodies should be performed quick and light in nature.

The ballad "Over the Hills and Far Away" should be performed with emotion, rubato may be used at the ends of phrases, especially mm. 56-57. Building this climatic section will give it more emphasis. The same at m. 115.

Attention should be given to the percussion, keeping them in balance especially in the quiet passages. Check the precision of the patterns of 2 against 3. The field or side drum may be without a bottom head to give a low drone effect. I have found a 16-inch shallow drum without the lower head works great. You might experiment using medium soft timpani mallets instead of sticks.

Freedom has been given to the director to select solo or soli for the selected areas, allowing selection of the better player(s). Care should be always given to maintain balance and blend, and mostly phrase shapes.

The final section is a recap of the ballad, except in A-flat major. Allow it to develop and wind down quietly. The last two measures should be played briskly, but not too brisk to lose control of balance or tempo.

About the Composer



Joseph Pappas (b. 1950) has written over three hundred

compositions for various types of ensembles from beginning bands to college wind ensembles. He is most known for his compositions for young bands and musicians. His works have been performed in the United States, Canada, China and throughout Europe. Mr. Pappas actively serves as a clinician and adjudicator throughout the Midwest. Retiring after twenty-seven years of successful teaching in public schools, Mr. Pappas joined the music faculty at Jefferson College in Hillsboro, Missouri. Today, he devotes most of his time composing, working as an educational consultant and

publishing editor for his own company, JPM Music Publications, which he started in 1992. He is also the Midwest Regional Coordinator for Music In the Parks, Festivals of Music and a coordinator/consultant for Six Flags Music Festivals. His professional memberships include National Association for Music Education, Missouri Music Educators Association, East Central Music Educators Association, American Society of Composers, Authors and Publishers, Phi Mu Alpha professional music fraternity, Phi Beta Mu honorary music fraternity, an honorary member of Kappa Kappa Psi honorary band fraternity, Missouri Bandmasters Association, Central States Adjudicators, and Missouri State High School Activity Association Adjudicators. He has served on the staff of summer music camps at Southeast Missouri University, Cape Girardeau, Missouri, Truman University in Kirksville, Missouri, and as an assistant director for the Missouri Ambassadors of Music European tours. Additional memberships include the National Music Publishers Association and the Retail Print Music Dealers Association. He was also director of the first music camp in the history of Jefferson College. Among his many honors, Mr. Pappas has been a four time Teacher of the Year recipient, a 1994 recipient of the Emerson Electric Excellence in Teaching Award, 1993-94 Rockwood School District High School Teacher of the Year, the Missouri State High School Activity Association Distinguished Service Award, a national winner of the Sadie Rafferty Music Composition Contest sponsored by Evanston Township High School, Evanston, IL., and three times has been named to the Who's Who Among American Teachers and three times to Who's Who In America. Bands under his direction have won numerous awards including three time Overall Champions at Music In the Parks festivals and a two time recipient of the Southern Illinois University - Edwardsville Bi-State Band of the Year Award. In 2012, he was presented the Earl and Margie Holland School of Visual and Performing Arts Alumni Merit Award from Southeast Missouri University. In 2015 he was awarded the St. Louis Suburban Music Educators Association Merit Award and in 2016 was elected to the SLSMEA Hall of Fame. In 2016, Pappas received the outstanding Music Educator Award for Missouri from the National Federation of High Schools. In 2017, he was awarded the first adjunct teacher Achievement Award from the Jefferson College Foundation. He was inducted into the Missouri Bandmasters Association Hall of Fame in 2022. His teaching expertise has taken him world-wide. In January 1993, he was selected as part of a delegation of teachers for an educational exchange with teachers in Peraslavl, Russia, focusing on teaching strategies, techniques and concepts. In March 2002, Mr. Pappas traveled to Linz, Austria, where he was invited as a guest lecturer at the Conservatory of Music in Linz and as a clinician for the Austrian Blasorchester Director Seminar. In July 2009, he was invited to Costa Rica to participate in the Seminars and National Bands Festival of Costa Rica. His position was presenter of seminars and guest lecture to the national and regional conductors of the national bands and served as guest conductor with the National Band of Costa Rica on several concerts. In addition to composition, Mr. Pappas has written several articles for professional journals on various topics of music education. He currently is an adjunct professor of music at Southeast Missouri State University where he teaches music courses and serves as a University Supervisor of Candidate Teachers for the College of Education. He resides in Festus, Mo.

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AN ENGLISH TRIPTYCH

Joseph Pappas, ASCAP

Grandioso (♩ = 84) *rall.* **5** **Allegro moderato** (♩ = 96)

Flute, Piccolo
Oboe
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Trumpet in B♭ 1
Trumpet in B♭ 2
Horn in F
Trombone 1
Trombone 2
Euphonium
Tuba
Timpani
Mallet Percussion (Xylophone, Bells)
Percussion 1 (Snare Drum, Bass Drum)
Percussion 2 (Crash Cymbals, Suspended Cymbal)
Percussion 3 (Tambourine, Tom or Side Drum)

Rehearsal marks: 2, 3, 4, 5, 6

Fl., Picc. *f*

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. *f*

Bsn.

A. Sx. *sfz*

T. Sx.

B. Sx.

B♭ Tpt. 1 *mp*

B♭ Tpt. 2

Hn.

Tbn. 1 *mp*

Tbn. 2

Euph.

(B. Clar. cue)

Tuba *f*

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

7 8 9 10 11 12

13

17

Fl., Picc.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sx. 2x only Unis. *mf* 2x only *mf* Unis. *f*

T. Sx. *mf* 2x only

B. Sx. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mp-mf*

Hn. Div. 2x only *mf*

Tbn. 1 *mf*

Tbn. 2 *mp-mf*

Euph. 2x only *mf* Play

Tuba *mp-mf* *f*

Timp.

Mal. *f*

Perc. 1 *mf*

Perc. 2

Perc. 3

13 14 15 16 17 18

This page contains the musical score for measures 19 through 24. The instruments and their parts are as follows:

- Fl., Picc.:** Melodic line starting at *mp* and moving to *f* at measure 20.
- Ob.:** Melodic line starting at *mp* and moving to *f* at measure 20.
- B♭ Cl. 1:** Melodic line starting at *mp* and moving to *f* at measure 20.
- B♭ Cl. 2:** Melodic line starting at *mp* and moving to *f* at measure 20.
- B. Cl.:** Sustained notes, moving from *mp* to *f* at measure 20.
- Bsn.:** Sustained notes, moving from *mp* to *f* at measure 20.
- A. Sx.:** Melodic line starting at *mp* and moving to *f* at measure 20.
- T. Sx.:** Rested.
- B. Sx.:** Rested.
- B♭ Tpt. 1:** Rested.
- B♭ Tpt. 2:** Rested.
- Hn.:** Rested.
- Tbn. 1:** Rested.
- Tbn. 2:** Rested.
- Euph.:** Rested.
- Tuba:** Sustained notes, moving from *mp* to *f* at measure 20.
- Timp.:** Rested.
- Mal.:** Melodic line starting at *mp* and moving to *f* at measure 20.
- Perc. 1:** Rhythmic pattern, moving from *p* to *mf* at measure 20.
- Perc. 2:** Rested.
- Perc. 3:** Rested.

Measures 19-24 are indicated at the bottom of the page.

25

Fl., Picc. *f*

Ob. *f*

B \flat Cl. 1 *f*

B \flat Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

B \flat Tpt. 1 *f*

B \flat Tpt. 2 *f*

Hn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tuba *f*

Timp.

Mal. *f* Bells w/ Br. mallets

Perc. 1 *mf* *f*

Perc. 2 *mf* Tambourine

Perc. 3

25

26

27

28

f

29

30

33

Fl., Picc. *mf* *p*

Ob. *mf* *p*

B^b Cl. 1 *mf* *mp*

B^b Cl. 2 *mf* *mp*

B. Cl. *mf* *p*

Bsn. *mf* *p*

A. Sx.

T. Sx.

B. Sx.

B^b Tpt. 1 *mp*

B^b Tpt. 2 *mp*

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp. *mp*

Mal. *f* Xylo.

Perc. 1

Perc. 2

Perc. 3 Tom or side drum *mf*

31 32 33 34 35 36

44 Solo or Soli

Fl., Picc. *mf*

Ob. *mp*

B \flat Cl. 1 *mp*

B \flat Cl. 2 *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sx. (Oboe cue) *mp*

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba (B. Clar. cue) *mp*

Timp.

Mal. *mf*

Perc. 1

Perc. 2

Perc. 3

rall. Solo **52** *a tempo*

Fl., Picc. *mf*

Ob.

B \flat Cl. 1 Solo *mp*

B \flat Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Hn. 1 or 2 players *mp*

Tbn. 1

Tbn. 2

Euph. FHn cue - solo *mp*

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

49 50 51 52 53 54

Fl., Picc. *f* **tutti**, *ten.* **56**

Ob. *mp* (oboe cue - solo) **tutti**, *f*

B♭ Cl. 1 *mp* *f*

B♭ Cl. 2 *f*

B. Cl. *mp* *f*

Bsn. *f*

A. Sx. *f* Unis. *f*

T. Sx. *f*

B. Sx. *f*

B♭ Tpt. 1 *f* *ten.*

B♭ Tpt. 2 *f* *ten.*

Hn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f* Play

Tuba *f* Play

Timp. *p* *mf*

Mal. *mf*

Perc. 1 *pp* Sus. Cym. *mp*

Perc. 2 + Cr. Cym. *mp* + Cr. Cym.

Perc. 3

55 56 57 58 59 60

Fl., Picc. - Piccolo *rall.*

Ob. *mp*

B \flat Cl. 1 *mp*

B \flat Cl. 2 *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp. *mf*

Mal.

Perc. 1

Perc. 2

Perc. 3

61 62 63 64 65 66

Fl., Picc.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

73 74 75 76 77 78

Fl., Picc. Ob. B \flat Cl. 1 B \flat Cl. 2 B. Cl. Bsn. A. Sx. T. Sx. B. Sx. B \flat Tpt. 1 B \flat Tpt. 2 Hn. Tbn. 1 Tbn. 2 Euph. Tuba Timp. Mal. Perc. 1 Perc. 2 Perc. 3

f *mf* *mp* *f* *mf* *mp* *f* *mf* *mp* *f* *mf* *mp*

This page of a musical score contains the following parts and measures:

- Fl., Picc.**: Flute and Piccolo, rests.
- Ob.**: Oboe, rests.
- B♭ Cl. 1**: Bass Clarinet 1, rests.
- B♭ Cl. 2**: Bass Clarinet 2, rests.
- B. Cl.**: Baritone Clarinet, rests.
- Bsn.**: Bassoon, rests.
- A. Sx.**: Alto Saxophone, rests.
- T. Sx.**: Tenor Saxophone, rests.
- B. Sx.**: Bass Saxophone, rests.
- B♭ Tpt. 1**: Trumpet 1, melodic line with dynamics *f*.
- B♭ Tpt. 2**: Trumpet 2, melodic line with dynamics *f*.
- Hn.**: Horn, harmonic accompaniment with dynamics *f*.
- Tbn. 1**: Trombone 1, harmonic accompaniment with dynamics *f*.
- Tbn. 2**: Trombone 2, harmonic accompaniment with dynamics *f*.
- Euph.**: Euphonium, harmonic accompaniment with dynamics *f*.
- Tuba**: Tuba, harmonic accompaniment with dynamics *f*.
- Timp.**: Timpani, rhythmic accompaniment with dynamics *mf* and *f*.
- Mal.**: Mallets, rests.
- Perc. 1**: Percussion 1, rhythmic accompaniment with dynamics *f*.
- Perc. 2**: Percussion 2, rests.
- Perc. 3**: Percussion 3, rests.

Measures 85 through 90 are indicated at the bottom of the page.

91

Fl., Picc. *f* *div.*

Ob. *f*

B \flat Cl. 1 *f*

B \flat Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

A. Sx. *f* *Unis.*

T. Sx. *f*

B. Sx. *f*

B \flat Tpt. 1 *mf*

B \flat Tpt. 2 *mf*

Hn. *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. *mf*

Tuba *mf*

Timp.

Mal. *f* *Xylo.*

Perc. 1

Perc. 2

Perc. 3 *mf* *Tambourine*

91 92 93 94 95 96

99 unis. *f*

Fl., Picc.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Mal. *mf*

Perc. 1

Perc. 2

Perc. 3

97 98 99 100 101 102

Fl., Picc.
Ob.
B \flat Cl. 1
B \flat Cl. 2
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3

103 104 105 106 107 108

Fl., Picc.
Ob.
B \flat Cl. 1
B \flat Cl. 2
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3

115 Moderato (♩ = c. 96)

Fl., Picc. *f* + Piccolo *f*

Ob. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Hn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Mal. *f* Bells w/ Br. mallets *mf*

Perc. 1 *mp*

Perc. 2 *f* + Cr. Cym. *mp* + Cr. Cym.

Perc. 3

123 *l'istesso tempo*
Piccolo solo

Fl., Picc. *mf*

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp. *mf*

Mal. *mf*

Perc. 1 *Solo* *mf*

Perc. 2

Perc. 3 Tom or side drum *mp*

121 122 123 124 125 126

Fl., Picc.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Opt. solo

mf

L.V.

127 128 129 130 131 132

For reference only. Not valid for performance.

Subito presto

- Piccolo

Fl., Picc.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph. *Opt. solo*
mf

Tuba *Opt. solo*
mp

Timp.

Mal. *Xylo.*
f

Perc. 1 *f*

Perc. 2 *f* Cr. Cym. *choke*

Perc. 3 *f* Tambourine *choke*

133

134

135

136

137

f

138

139